THIS WEEK'S ATTRACTIONS

Salt Lake Theater-Utah State band concert Monday night, Richard Mans-field in "Ivan the Terrible," Saturday night. Grand Theater—"Shenandoah" all

ICHARD MANSFIELD will be at the Salt Lake Theater next Saturday night in "Ivan the Terrible," by Alexis Tolstol. In view the importance of this play, in which Mansfield is said to be at his best, an outline of it will be read with

'Ivan the Terrible" opens in the council chamber of the Bogyars with the imperial council in session electing a new Tzar in the place of Ivan, who, in a fit of penitence, has thrown down the crown and sceptre. Such, however, is the sway of this iron tyrant over his ancients that they dare name no one else, and set out to tell Ivan that they eise, and set out to teil Ivan that they will serve no other Tzar but him. The second scene of this act reveals the closet of the Tzar. He is discovered prayerfully esconsed in the garb of a monk. From the first sight of this singular, wonderful being the character eclipses the play. The fascination of the grimly humorous old monarch, ruthlessly cruel, superstitiously religious, nervous, suspicious and fiery-temous, nervous, suspicious and fiery-tempered, absorbs the eye and mind. The play seems to be a development of the character rather than that the char-acter is an incident in the play. The Bogyar, Borls Godunum, whose ambitions compass the throne, lays well

designed plans to topple Ivan from the pedestal he will surely hold as long as life lasts. The sychophants of the court blame Godunuss for the famines and the affliction under Ivan and in a magnificent spectacle of the snow-covered market place on the banks of the Mosk-va at Moscow the people are stirred up to a riot against Godunuff, but the cleverness of one of his agents outwits them and he remains in the favor of the

The magicians and astrologers have prophesied the death of Ivon on St. Cy-ril's day, the 18th of March. It makes a tremendous impression on the super-stitious tyrant. He calls the magicians and they confirm the verdict of stars. Ivan at once sets bribes before Heaven for his soul's salvation. He would topple the throne and the empire to placate Providence, and the dramat-ist and the artist have collaborated in this epigode in realizing one of the most terrific scenes in the acted drama. Ivan's excesses overwhelm his recentful family and court, and in a fiery fremy he sweeps everyone out of the palace and as he sinks exhausted and humiliated, he calls Heaven as his witness that his contrition could do no more. The last act takes place on St. Cyril's

day, the day on which the magicians have prophesied Ivan's death. He is straining every fibre of his shattered constitution to defeat the prophecy. Boris Godunuss has selzed upon the su-perstitious weakness of the Tzar to wreck him. His plan prevails and when the magicians' confirmation of their daring prophecy, he makes on last effort to rise in his imperial wrath, but the physical is joo frail, the flames leap up in one last vivid outburst but dle out forever. Like so much else that is novel in this tragedy, the death is unique not alone in Mr. Mansfield's performance, but in his stage management. When Godunuff cries out "The Tzar is dead," it is the signal for the dissolution of all the forces that prevailed in the palace and in an instant the curtain falls on a pandemonium of grief and terror about the dead Tzar. The spec is the most magnificent Mansfield has s the most

The goodbye week of the Elleford company at the Grand will begin to-morrow night, when Bronson Howard's military drams, "Shenandoah" will be put on for the entire week. In producing this dramatic success the company is no doubt giving for its farewell week the strongest play in its entire reper average theatergoer, it is ever welcome for any one who has sat under the spell of this thrilling story of the Civil war

The Elleford company promises to give a most complete presentation. Members of the National guard will participate in the production, besides the full strength of the company. Miss Ida Due, a most capable young actress of this city, has been engaged for one of the principal roles. The play will be the principal roles. The play will be staged with a complete scenic equip-ment which adds much to the success of the story. The final performance of "Shenandoah" will be the closing of the engagement at the Grand, where it has become popular with the patrons.

Salt Lake is looking forward with most delightful expectation to the com-ing of its famous daughter. Maude Adams. No matter how much other theatrical visitors may be appreciated, the people of her native city will regard Adams with the greatest interest and the greatest admiration. She re-turns with the lourel, and if we worship those who conquer, Salt Lake has rea-son to adore Miss Adams. On her way West she is playing in "The Little Min-ister" in cities in which she has not heretofore appeared in it, and everywhere is charming her admirers.

Edwin Blunkall will present the Irish comedy-drama, "Shamus O'Brien" at the Grand theater four nights, starting Monday, May 30,

Mrs. Leslie Carter will appear in her great success, "Du Barry," at the Grand theater on June 6-7-8. This clos-

and the Plays before the

PLAYS AND PLAYERS.

During the Illness of Cecilia Loftus the role of Perpetua in E. H. Sothern's production of "The Proud Prince" has been played in Boston, Chicago, Buffalo and Philadelphia by Affie Warner. Her impersonation has won praise from the reviewers in those cities. Miss Loftus

markably folly woman site must be was D'Orsny's reply when he heard this remark. "I should like—aw—to meet her don't you know, just to show her how-aw-thoroughly Americanized I am in reality. It would be-aw-awfully good fun to indulge in a little specing at her expense, and then confess that I am an Englishman. But-aw-she nevah would believe it-aw-of course.

Barrie's charming fantasy, "The Admirable Crichton," which has made such a hit in London and in which Wil-liam Gillette played all season to filled houses in New York, has just been translated into Dutch and presented at Amsterdam. It is called there "The Robinson Crusoe Family," and is said to have lost none of its brightness by

Zoltan Dochme, until further notice Mme, Nordica's husband, has an amus-ing way of putting things. On one ce-casion he was speaking of the vocaliza-tion of the well-known singer Van-Dyck, and professional leniency van-

ished in critical surcasm.
"With most tenors, they sing along an sing along, an once in a wife they strike a false note, an' you my 'Oh' (Mr. Dochme frowned and winced). But with M. Van Deeck he sing along. an' sing along, an' once in ao w'ile he strike a true note, an' you say 'Oh''' And Mr. Doehme's smile of pleased urprise called forth a round of laugh-

This one is just as good-and true-as At an English theater not long since the curtain rose on an empty stage in the second act of a play, and by-and-by a meek-looking young man with a dusty coat slung over his arm came on and loudly called, "Unck! uncle!" According to the book of the play he

hould have received no answer to his all, and after an appropriate pause should have gone on with a monologue. But a graceless "god" in the gallery took upon himself to answer the actor. "All right, I'm coming in a moment; how much do you want on it? he

The effect on the audience may be imagined.—Tit-Bits.

In Charles Frohman's dramatization of 'Pligrim's Progress," which will be produced next season in New York and London, there will be afacteen scenes and over 200 persons in the cast.

The eagerly awaited reappearance of William S. Gilbert in the dramatic field occurred at the Garrick, London, last week. He conducted his audience gunza than any into which he has before ventured. The new Gilbert play is entitled "The Fairy's Dilemma," further described as "an original de-The new Gilbert play mestic pantomime," and its scene is set in resilms of the "supernaturals" and "unnaturals," the whole being written n the drollest and most absurd Gli-pertian manner. The plot turns on the yranny of parental interference in atrimonial matters. In the second not the characters are suddenly transformed into those of a harlequinade a pantomime inexpressibly mical to see, Arthur Bourchier as the lown, Violet Van Brugh as Columincuse in roars of laughter. Verdicta liffered, however, at the close, and the opinions of the critics vary as to

Raymond Hitchcock's success is the esult of years of hard and intelligent work, in the face of ill-health. He was oorn in Auburn, N. Y., some thirty-ive years ago, and when he was old ough to work he secured a place as a lerk in a shoe store. He was drafted ito an amateur minstrel performance i his native town and he attracted atention. The shoe shop lost all its at-raction for young Hitchcock, he would be an actor. He secured a place in the He secured a place in the chorus of the Grau-Gordon Opera com-pany and he learned the miseries of trooping in one-night stands. It nearly killed him, but he was determined to stick to the stage. His first New York repearance was at the Bijou in 'Charley's Uncle,' and later he was in ittracted a small amount of attention attracted a small amount of attenuous. He traveled around the country with Peter F. Dalley, Robert Hilliard, "The Burgomaster," and "Vienna Life." He joined Henry W. Savage's forces in 1896, and he played for a long time in the American theater, beginning practi cally in the chorus, but steadily advancing. It was not until he was given the leading part in "King Dodo" that Mr. Hitchcock made his first hig hit. Now the success he has won for "The Yankee Consul" has placed him in the freet was the second with the second was the seco front rank of comedians. He is really a fine actor. He has even played Shy-ock and played it very well.—Everybody's Magazine.

During the recent "Lady's Day" eption at the Players' club. New York ohn Drew told of an incident-he had from a friend-that occurred recently the New Amsterdam theater, New in the New Amsterdam theater, New York. A distinguished-looking woman, well along in the seventies, who resides in Fifth avenue, sat in the orchestra, about five rows from the stage, her excert a man young enough to be her grandson. When the curtain fell on the first act of "The Two Orphans" this fragment of their conversation was overheard:
"Isu't it a coincidence?" she observed.

"Isn't it a coincidence?" she observed.

events of the season.

"Until tonight I had not been in a theater for twenty-five years, and the play I saw last was this same 'Two Orphans. "No doubt there have been great hanges in theatrical enterprises in that

The Actors

Public Eye

"Yes," was the complement response.
"I understand there are several real ladies and gentlemen on the stage to-

Lawrence D'Orsay says that one of the greatest compliments he ever received since he began to play Lord Cardington, in "The Earl of Paw ucket," came from a woman who saw John Drew will go to London to wit-

Cardington, in "The Earl of Pawtucket," came from a woman who saw a performance of the play in Syracuse lately, and who had just returned from a six months' visit to London. She said to a friend, who repeated it to D'Orsay are "I declare, that Mr. D'Orsay has acquired the accent of a well-bred Londoner so well that I almost believe he must be an Englishman."

"Aw-bah Jawve: What a-aw-remarkably tolly woman size must be." he has ever interpreted, not excepting Hamlet, but he has about reventy-five times more to appear in the character before the end of the season

> DeWolf Hopper will take Frank Du-DeWolf Hopper will take Frank Dupree to Loadon with him to stage-manage "Wang" at the end of the New York run of the opera. Mr. Dupree is responsible for the present version of "Wang." Minnie Depree is his sister, and he first gained fame twenty years ago in San Francisco with his "Lasca."

Alfred Aurons posted the following unique rules for the conduct of mem-ners of his "China Doll" company in Philadelphia:

1. No notes will be delivered Rule. chind the stage.
Rule 2. Members of the company will

not receive flowers from outsiders. Rule 2. No " Johnnies" will be per-mitted to or from the theater.

Rule 4. Members of the company aving friends will request them to wait one block away from the stage door Rule 5. No talking while waiting for

Fifteen dollars worth of vork will be expected from every one Rule 7. Profune language on the part of either sex will not be tolerated in this Rule 8. Ladies purchasing jewelry

must not have it sent C. O. D. to the box office. It will not be paid for Rule 3. Ladles of the chorus must avoid as far as possible any ostentatious display of wealth.
Rule 10. A previous residence in Philadelphia will not be accepted as a

alid excuse for a tardy appearance at Rule II .- Any violation of the foregoing rules will be punished by instant dismissed without the usual two weeks

notice.

An amusing story is told by Miss El-en Terry on herself, showing that playfolk are sometimes absent-minded, en when upon the stage. It was alle she was playing the part of one of the workers in the laundry scene of Mine, Sans-Gene," and she was busily engaged froning, when a cut, which had its home somewhere in the theater ame strolling on to the stage thought it would furnish a good oppor tunity to give a realistic domestic touch to the scene, says Miss Terry, and so when puss came purring up and rub-bed against me I stroked her fur, spoke to her, and then, for fear she might be distracting. I pt ked her up and put he

down on the nearest place at hand, say-ing. 'There, pussy, go to sleep!' "The cat curled up contentedly and I went on with my lines. Suddenly I was aware of a mirmur among the audi-ence, which increased to a ripple of laughter. I realized that something was wrong and turned instinctively to look at puss. There she was asleep, where I had put her, among the frons on the 'red hot' range.

"The Streets of New York," a popular necticut town receasily. It was adver-tised that 40,000 gallons of water would be used in the tank scene. The commissioner decided that this enough to be paid for, so he swooped down on the manager and demanded a settlement. The manager went to the Mayor, but couldn't get off until be had actually called for about a pint of water. Thus are art illusions rudely dispelled by the iconoclasm of municipal authorities who know nothing of true dramatic art. No wonder there is call

Julia Marlowe, who is re-establishing her credit and rehabilitating her bank account with a revival of "Knight-hood" and 'Ingonar," told a reporter recently that she does not believe in the effect of stage superstitions, except—
"I confess I never like to say that my

health is exceptionally good or that haven't had a sick day in months," say she, "Or if I do, I want as the chill dren say, to have my fingers crossed. Perhaps this is superstition, or perhaps northing more mysterious than a whole some realization of the fact that pride goeth before a fall. A great part of my life is passed among people who are strongly superstitious. Apropos, only a a panic when someone raised an um-brella over me just inside the stage door. To raise an umbrella on the stage, you know, is supposed to bring almost any kind of disaster to a production. I remember a young man, beginner, not yet up in the supersti-tions, who raised an umbrella during the early rehearsais of 'When Enight-bood Was in Flower' Positively the company aimost had hysteries, and the stage manager, who was a blt of a wag, yelled severely: Never raise an umprelia on the stage, roung man! 'Why not' gasped the luckless offender, his knees shaking. 'Because,' replied the stage manager,' the man who owns it might recognize it and take it away from you'

"How far," mused the dramatist of the old school, "should substance be sacrificed to form" The dramatist of the new school

itared perplexedly.
"When you say substance, you doubtless mean costume," said he, after moment.—Puck.

An amusing occurrence Is reported

etween Grigorioff, "the Russian Hercules," and a supposed Japanese, named Suma Sari, nightly attracts large crowds. In these contests "the Rus-sian Hercules" always won, although only after a tremendous struggle. On the day of the last performance the "Japanese" demanded a rise in his sal-Japanese demanded a rise in his sal-ary, but as this was not granted, he went away declaring that the refusal would cost the management dear. That evening a large audience which had as-sembled to witness another Russian tri-umph was much astonished. The mo-ment "the Russian Hercules" came to grips he was seized by the "Japanese grips he was setzed by the "Japanese," who, raising him on high, cast him bodily into the auditorium. The audience protested angrily that there was no Japanese living who could by fair means throw a Russian. Thereupon Suma Sari came forward shouting that he was a better Russian than his opponent, and to prove his words, tore off his wig and pigtall and exposed the fraud.

Togged out in the splendors of a wardrobe which simply abounds in Easter fashions, Al Hart, comedian, escorted Mrs. Hart to a performance of Eleanor Robson in 'Merely Mary Ann' at the Criterion theater, says the New York Telegram. Both appreciated the play immensely and on emerging Mr. Hart was more or less steeped in thought.

As he made for the cab-lined curb Mr.

Hart felt a light feminine hand on his cost sleeve. Said hand gently guided him to a cab and a soft feminine voice ordered the cabman to drive away. There was something totally unfa-miliar to Mr. Hart in the feminine voice afore mentioned, and with a start he

turned to investigate.
"I beg your pardon," he began.
But the lady interrupted him with a half-suppressed scream.

"I thought you were my bushand," gasped the lady, a total stranger to the

"And I thought you were my wife," hoarsely replied the terrified man of

"Well, I'm not, as you must plainly perceive," snapped the lady. "Cabman, drive back with all speed to the Gar-ilek theater!" And there she found her spouse, from

whom she had become separated in the crush, and Mr. Hart was recovered by Mrs. Hart, who had been much amazed at the extraordinary disapprarance of the comedian Collin Kemper of the firm of Wagen-

hals & Kemper has been in London and Paris for two months, and while abroad managed to capture his chare of good things in a theatrical way for the firm. This manager spent several weeks with Clyde Fitch, in southern Sicily, and contracted with that author to equip Blanche Walsh with what Mr. Fitch terms "a society melodrama," to be ready for production January 1, 1905. Mr. Kemper has also arranged for the rights to the new Jean Richepin and Henri Cain play, which Sarah Bern hardt will do in Paris next November He siso has a comedy by Gresac, au-thor of "The Marriage of Kitty," which vill be done in London by Sir Charles Tynham and Miss Mary Moore. other play is an emotional drama by J. H. Barrie, Wagenhals & Kemper will ilso produce early next season "La Baillonnee," a melodrama by Pierre De-ourcelle, now running to unprecedentd business at the Theatre L'Abigu, in

Mansfield Loses to Charity.

Apropos of Richard Mansfield's visit here soon, a good story is told by a former player in Mansfield's company. To those who know the real Mansfield the following narrative is doubly interesting for its truthfulness

ern city several years ago," remarke the actor, "and as every one knows, Mr Mansfield's temper is not the milder thing in the world when blunders are made in the way of stage affairs

'It happened that a thick-headed stage hand incurred the great man's weath one night and Mr. Manshel, made at him in a fury, half scaring the fellow out of his wits. To save the luckless workman the stage manager sent him away to do some other work until our engagement should have ter minated. We of the company though we saw a chance for some fun in all

Later on in the evening when Mr. Mansfield was in one of the wings waitne for his one several of na got on the can talking in loud enough tones for aim to hear plainly.

"That cap the governor jumped on onight was fired, remarked one of our Yes, poor devil,' said another, 'he

a wife and seven children at home.

"They tell me, remarked a third that his whole family is down sick and ikely to starve to death. I don't think hard on the fellow. Of course, the stage manager couldn't do anything but fire the boy after he raised so much cain."

Then we began talking about other things and let the seed thus sowr fructify of its own accord. Nothing more was said or done until after the performance, and then 'the governor ame to me-he had recognized my voice—and handed me \$10. That's for the stage hand who was fired tonight, he said. I thanked him and said, we ere raising a purse for the fellow.
"Well, next night we did practically

the same thing, only we told stories of how the poor man was to be turned out of his house on the morrow unless he produced the five months' which he was in arrears, and then governor came across with \$20. object of our crocodile tears, as it happened, was a bachelor and was having an easy time of it all the while. "But I noticed one thing. The gov-

ernor' was quite a little gentler for four or five days and—well, you know how many beers and things \$30 will buy, and he had donated that amount to the good

Popular Novels as Plays.

It is of course a radiant symptom of ignorance to exclaim (us the present universal voice is exclaiming) against all dramatizations. On every side you thear the book-play condemned simply because it is a book-play and people speak as if it were a new fashion to dramatize stories. Why they think it new and why they think it bad can be explained only by the brevity of our American memory, which seldon retains anything over night. We cannot expect a large number, even of the crities, to know that "Othello" and "The Merchant of Venice" were book-plus, as well as several others by

book-plays, as well as several others by the same author, and that his version of "Hamlet" was at least the third one; but we might fairly expect the average theatergoer to remember "M'liss," Little Marchioness," "The Vica Wakefield, "Meg Merrilles," "C Wakefield, "Meg on the Hearth." Lynne, "Uncle "Fanchon,"

on the Hearth," "Fanchon," "East Lynne," "Uncle Tom's Cabin," Rip Van Winkle, "Ben Hur," "Drink," "The Bells," "Under Two Flags," Dr. Jekyll and Mr. Hyde," "Tess of the D'Urbervilles" and "Camille," I hear some one objecting, "But 'Drink is a lurid melodrama, and Rip Van Winkle, is weither at all events. from Panza, a province of Russia, 'Drink' is a lurid melodrama, and 'Rip where a wrestling match on the stage Van Wink'e' is nothing at all except

Mr. Jefferson." Very well. This does not dispose of their popularity, nor does it dispose of "Camille" and many more, and the plain truth is that the custom has always been to dramatize popular stories—Walter Scott in his day and now Mr. Kipling—and such plays have been just as good and just as bad as plays made in any other way. Why plays fall and why they succeed does not depend on their genesis. —Owen Wister's Preface to "Theatrical Edi-tion" of "The Virginian."

Two Camilles Considered.

Many amusing incidents have attended the appearance of the two Camille now in the city, but undoubtedly the choicest morsel of humor, all the more acceptable because unintentional, has been the sorry attempt to provoke mirth by comparing Margaret Anglin's wig to the whiskers worn by Wilton Lackaye in "The Pillars of Society." In a sense this absurd trick of attracting attention to personal smartness is sym-bolic of the worth of much that has been said about the performances of both Miss Anglin and Virginia Harned. Both actresses really have cause for mutual hilarity, for so diversified and contrasting have been every one's views that it has been made absolutely Impossible for an impartial observer arrive at any definite estimate of work of the two women. Nothing but confusion can come from reading of the published criticisms; no event through out the season has provoked such dif-ference of opinion, which was actually carried to the extreme of disagreement over the description of that very ordi-

over the description of that very out-nary wig.

There has been a great fuss, indeed, and it may be well to ask what it all has been about. If the two Marguerites had come to town a short time ago, when general interest was centered in new productions, there would have be nothing more than slight reference the revival of a very old play and the sail fatalism with which the majority of actresses aspire to set themselves in contrast with famous Camilles of mem ory. The time of a production has great deal to do with the attention i attracts. Just now we are running short of fresh diversions in a theatrical way, and whatever comes along wil arouse more discussion than it possibly deserves. The Camilles have been seen and now we are going along in our ever way just the same as before their ar-rival. And, when one thinks of it, this is exactly what was anticipated. How many expected Miss Anglin to create a sensation? How many looked for Miss Harned to achieve a distinct success? We were wary of the enthusiastic praise that had been given to Miss Anglin on the Pacific coast; Miss Har ed had been seen in the part befor and there was no reason to hope sh would so far excel herself as to wir lasting renown. It was just another case of big smoke and little fire.

Both Camilles are interesting, which the most that may be said in favor of them. They will afford good enter-tainment for a week or two, but when they are gone who will remember them? It is certain there will be happier thoughts stored away in our memories of De Wolf Hopper and "Wang." This is the time of revivals. The only three offerings of this week were favorites long ago, and the friendliness or audi tors to them has been so marked that it is likely next season we shall see nany old successes again on the stage many old successes again on the stage. There is ample room for such tuneful productions as 'Wang,' and of course, if the proper Camille comes along she will be received with acclaim. But it is almost as hard to find a Camille as a Hamlet. Few women have the range of temperament to show the bad woman made good by love. The part is or temperament to show the bad wo-man made good by love. The part is one that succeeds by contrast, and neither Miss Anglin nor Miss Harned has the depth of feeling to make the transformation appear and. Miss An-glin is unable to rid her Marguerite of the atmosphere of respectability. Miss Harned gives herself to fitting abandon in the first two acts, but is unable to convince us of the sincerity of her re-formation in the closing scenes. The two women, as shown, are a prievance against mental content.—William Bullock in New York Press.

Christianity and Amusements.

I know of no principle by which the amusements of a Christian can be regit-Wesley in the general rules of the Methodist societies. In those rules he imply put first things first. The Chrisian may not do those things which he nows are "not for the giory of God." He may not take "such diversions as cannot be used in the name of the Lord. Jerus." The attempt to specify to amusements which are obviously misleading or questionable moral ten-dency, which was made by the gen-eral conference of the Methodist Epis-copal church in 1872 was a radical departure from the temper and spirit of

The Christian must ask concerning a play, is its inculcation moral and is it given under circumstances that do not compromise it? He must ask concern-ing the game of chance precisely the same question that he should ask concerning the game of chess or croquet. He can gamble in the game of chance and he can become a moral fraud by swindling in a game of croquet, as

For guidance in general we must desend upon the Christian purpose of the individual; upon emphasis upon the things that are fair and honorable and upon the judgment and practice of good men (and where they differ there is way left but to choose); upon the pl and time and surroundings, and upon ourselves -Dr. Bradford Paul Raymond in Everybody's Magazine.

Shakespeare's Women Attacked.

It is exactly 200 years ago that the boards of the Globe theater in London announced a new play, "Othello, or, The Moor of Venics," by William The Moor of Venice, by William Shakespeare. At that time the author war well known as a successful dramatist and minor actor. He had produced a large number of plays, and and others in his "fertile and conceptions begin" which were seen to be lious brain" which were soon to be produced. Mr. Shakespeare was a produced. Mr. Shakespeare was young man even at that time, and soo etired with a competent fortune to the hades of Stratford, where he was cu off early in life on the anniversary of his birth, being April 23, an event celebrated the world over wherever it is possible. Last Saturday there were two Snakespearean performances in this city, which were not too well patronized, and the usual exercises at the
Edwin Forrest Home, where the pensioners on the bounty of the great exponent of the dramatic art of the Bard
of Avon were entertained as usual.

All this was very fitting and very proper, in spite of the fact that Shake-speare is not represented on the stage o much now as a generation ago. Since so much now as a generation ago. Since the death of Booth and Burrett and the retirement of others at the head of the profession, we get little of the classic drama and a good deal that is ephemeral. Nevertheless, we all give an in-tellectual adherence to the classic drama, even if, as the managers say we do not patronize it sufficiently to

ST. LOUIS EXCURSIONS make it pay. It is peculiarly discomfit-ing just at this very time to have the Browning society come out and maintain that Shakespeare's womer were poor things of shreds and patches and that the real women of poetry were by Robert Browning himself. They are tolerably safe in making that state-ment, because practically no one knows

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Line advertisements in this issue for ment, because practically no one knows anything about Mr. Browning's women. Not one-tenth of 1 per cent of the people in this country could give the name of a single work of his, and there are just two which he wrote which are more or less popular, though not always known by his name. "How We Brought the Good News from Ghent to Alx" and "The Pied Piper, of Hamelin," and there isn't a woman named in either.

Positively last week of

named in either.

There is not a person of even meager intelligence who does not know of Juliet and Desdemona and Opholia and Fortia, and a lot of other undying characters. Mr. Browning may have written well about women, but as practically no one can read his poems without ar Elleford Stock Company

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Playwright and Players endorsed by press and pulpit.

"If this man Shakespeare keeps on, he is likely to gain great distinc-"-William Winter in New York Tribune,

"Clyde Fitch must look to his laurels. They are likely to be taken away from him by the author of 'Hamlet.' "-San Francisco Examiner, Mr. John S. Critchiow has long been a member of my congregation, and I can recommend him as a highly moral young man of regular had-its."—Bev. Churles Spurgeon, Pastor First Baptist Church, London, Ecs. (Other recommendations will be published later).

SALT LAKE THEATRE, MONDAY AND TUES- MAY 16-17

Auction sale boxes, loges and stalls at Theater. Il a. m. Thursday May 12th. Regular scat sale opens 10 a. m. Friday. Prices for remaining seats Boxes, stalls and loges, \$2; parquet and first three rows of believe cony, \$1.50; balance first floor, \$1; first balcony, 75c; second bakeny, 50c;